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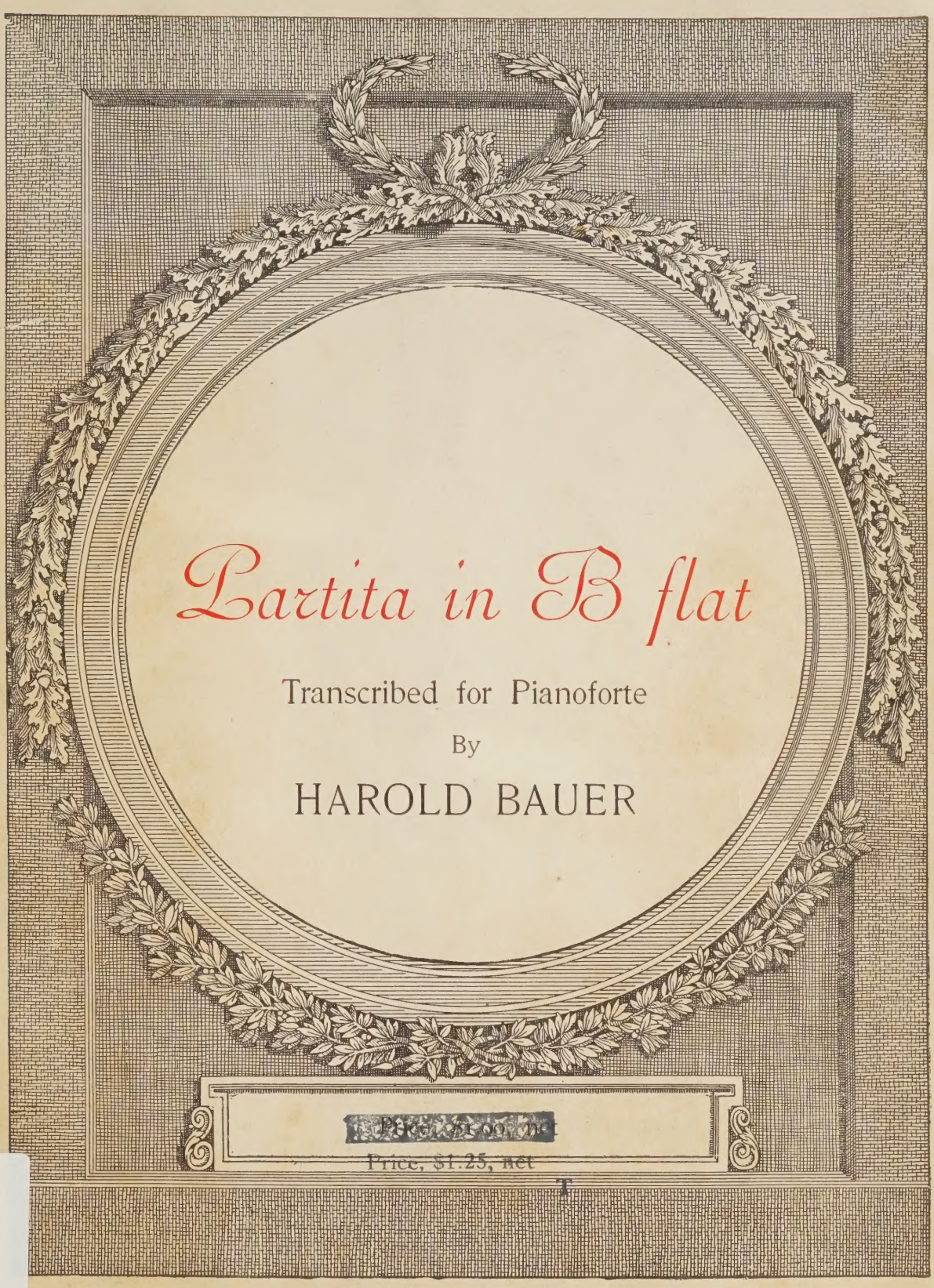

Partita in B flat

Transcribed for Pianoforte

By

HAROLD BAUER

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PREFATORY NOTE

It is hardly an exaggeration to say that there is no more justification for playing harpsichord music on the piano without some kind of practical recognition of the resources of the former instrument than to attempt the interpretation of an organ composition without using the stops.

Bach wrote works which were intended to be played respectively on the spinet, the clavichord, the organ and the harpsichord, the last-named instrument being provided with various devices whereby not only the character of the tone could be modified at will but the range, through the employment of octave couplers, could be extended almost to equal that of the organ.

The use of the pedals controlling these devices was left entirely to the discretion and taste of the performer, just as registration on the organ is, as a rule, allowed to be determined almost exclusively by individual interpretation.

In addition to this, the bass part of a composition written for any of the old keyboard instruments was in many cases intended to be filled out with suitable harmonies, thus giving chords instead of single notes. Figures were frequently supplied to assist the performer in completing these harmonies, but the absence of them does not necessarily imply that no chords were to be played, excepting in purely polyphonic writing such as is to be found in the forty-eight preludes and fugues of the well-tempered clavier, where it would be an artistic crime to add a single note. I believe that most of the Suites and Partitas by Bach, together with the Concertos, the Toccatas and other works in large form (except those which are specifically designated for organ) should be conceived and interpreted as for the harpsichord with all its possibilities of tonal variety and amplification. It follows that all these works, when played on the piano, must be considered in the light of transcriptions, and the present version of the Partita in B flat (from which one movement has been omitted) constitutes an attempt to render on the piano something approaching the effect of a harpsichord performance of the piece.

HAROLD BAUER.

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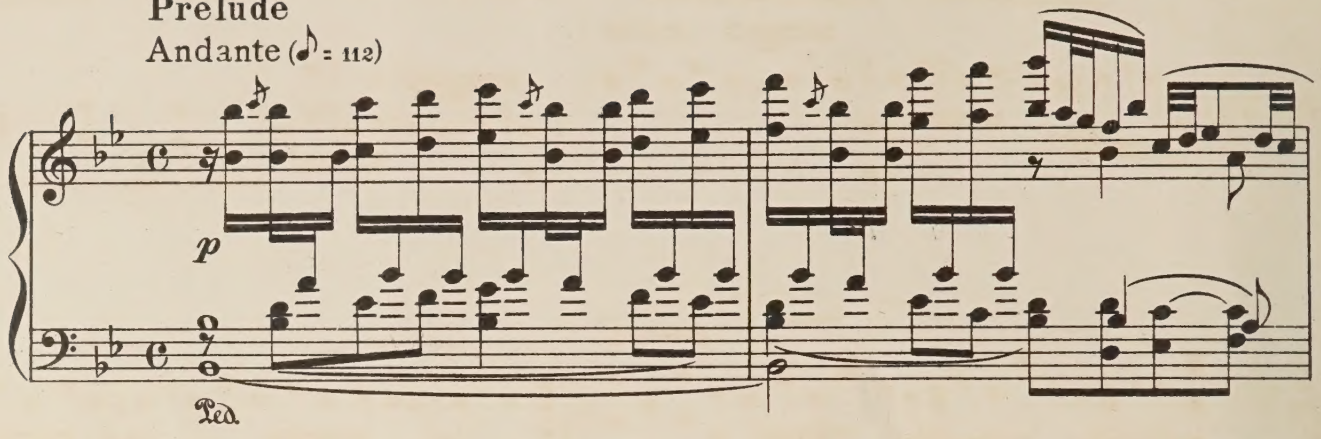
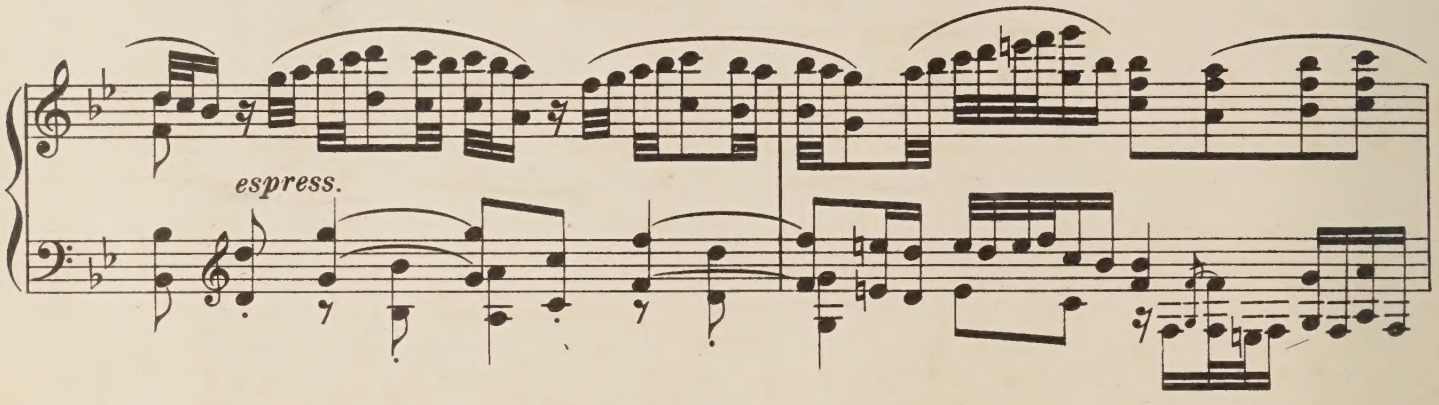
Partita in B flat

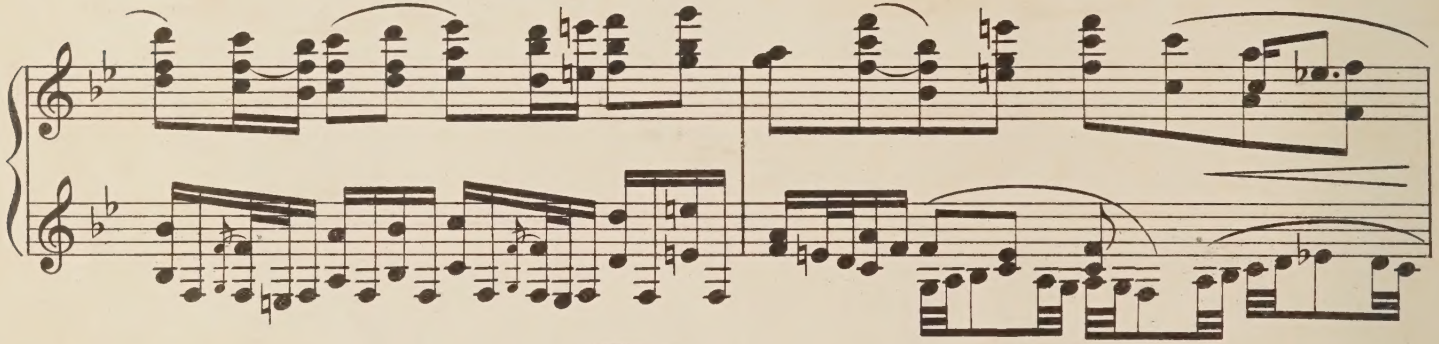
J. S. Bach
Transcribed by Harold Bauer

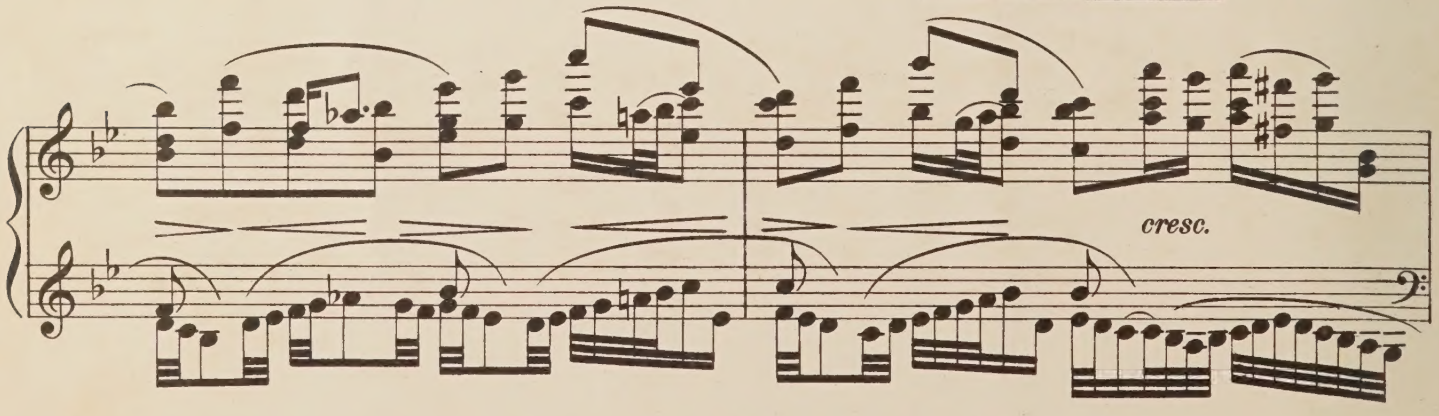
Prelude

Andante (♪ = 112)









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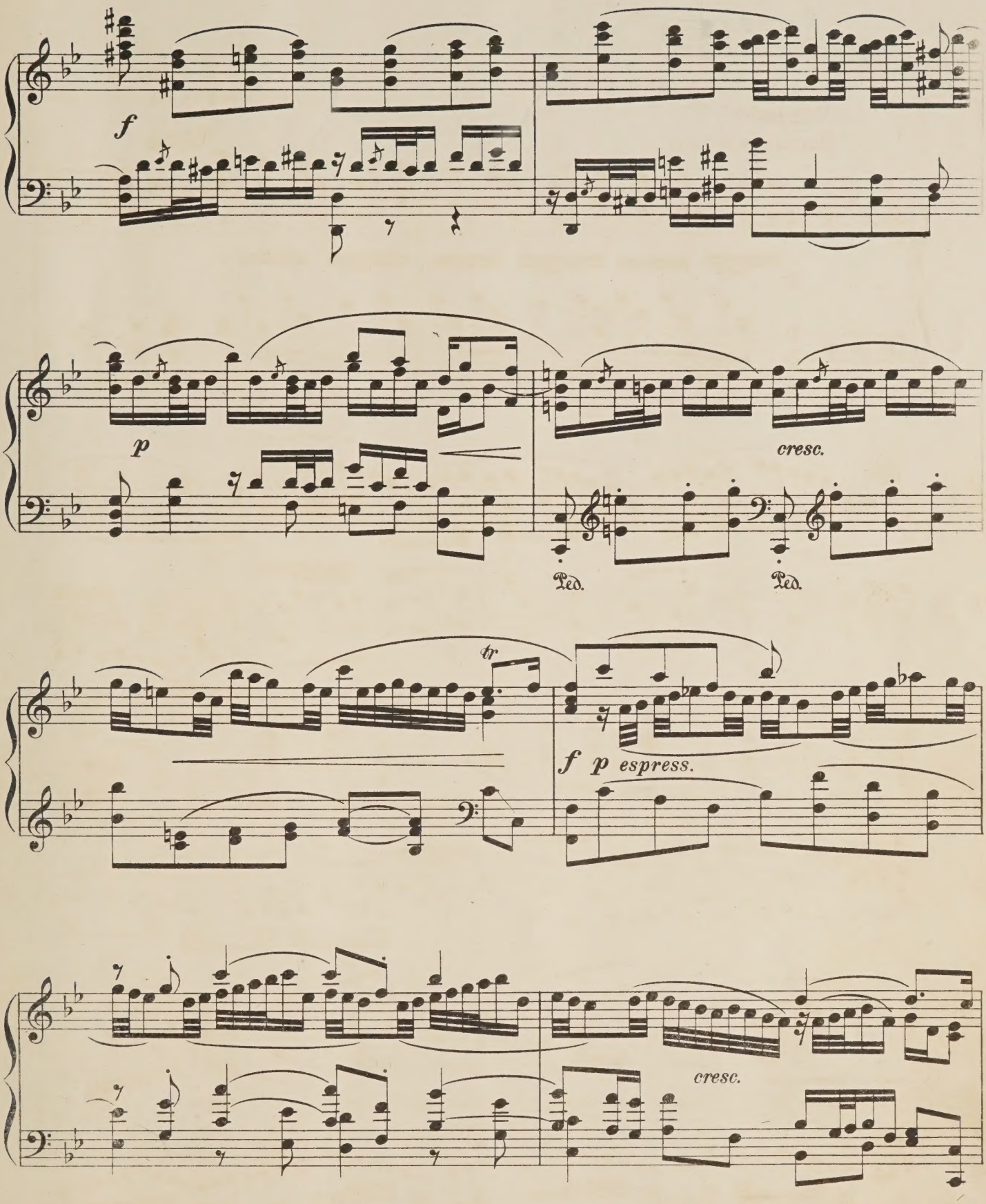
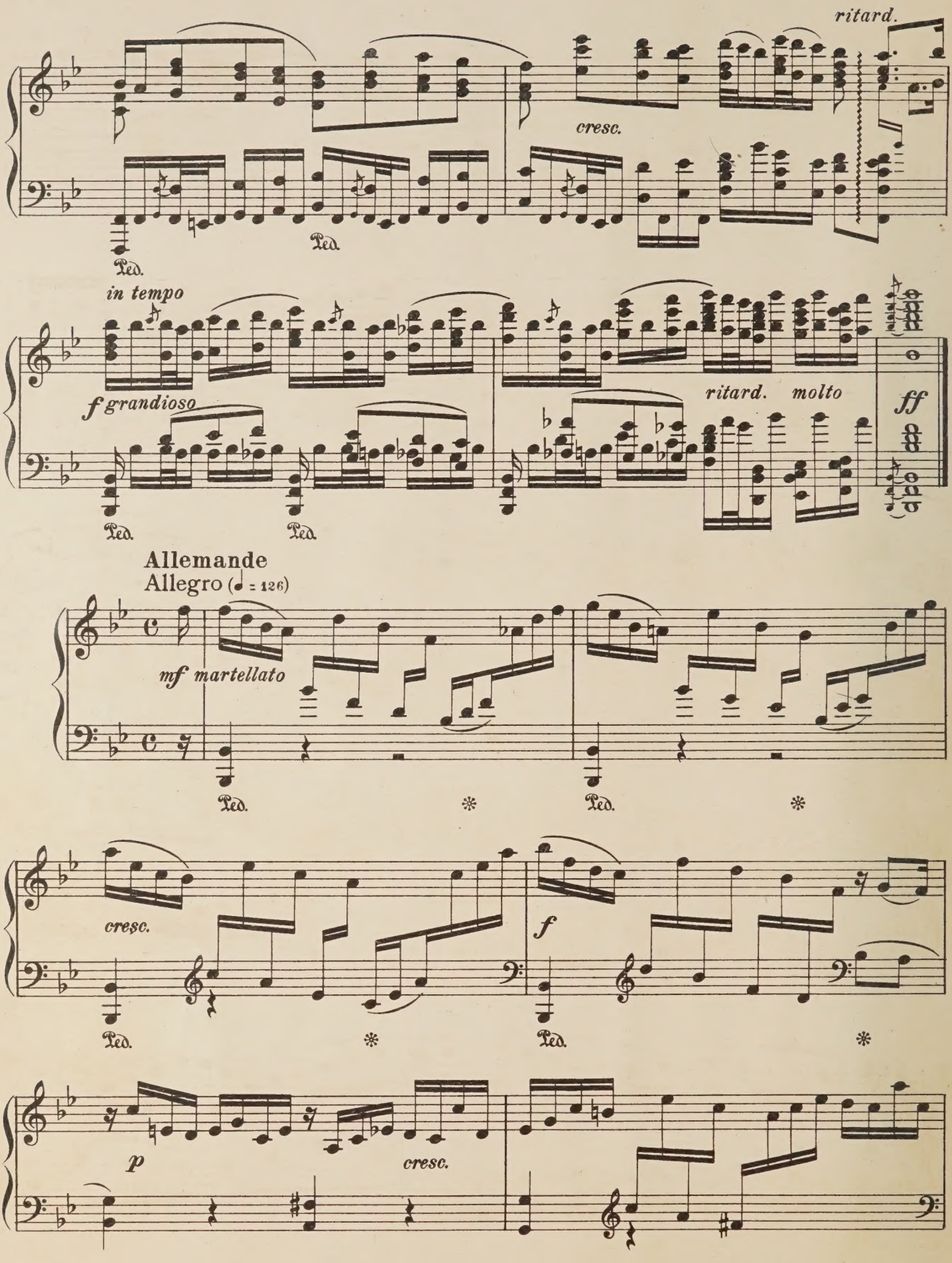
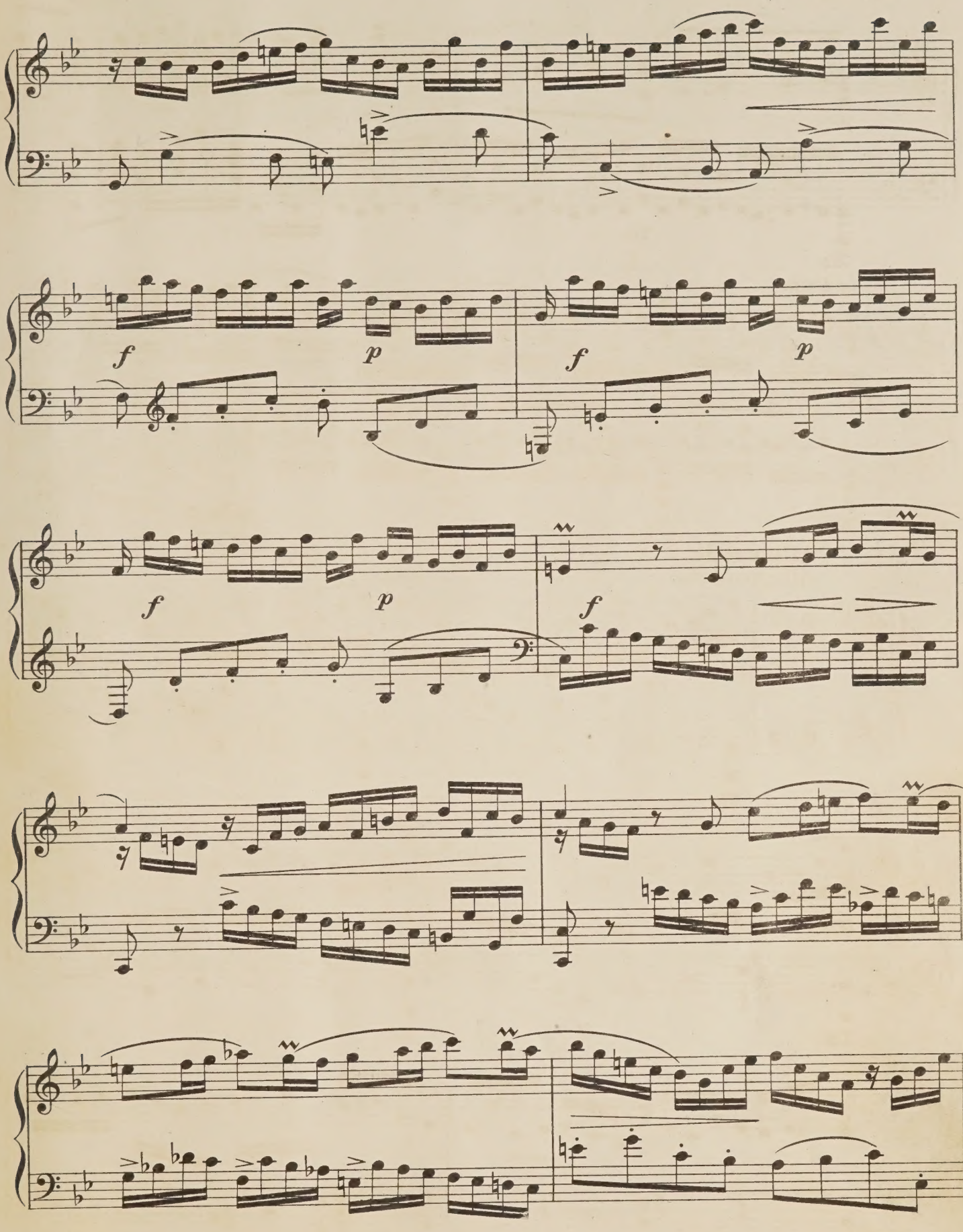
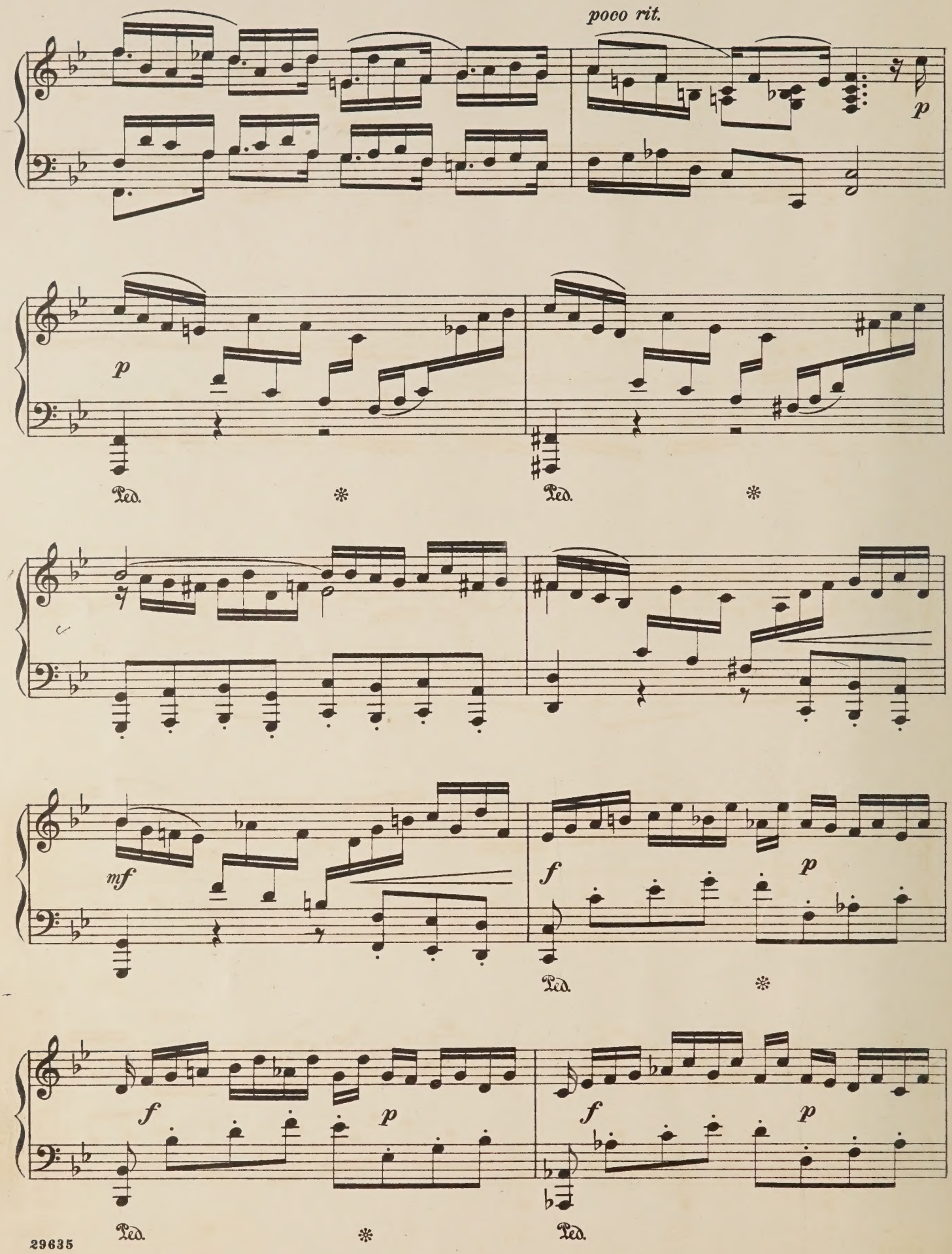
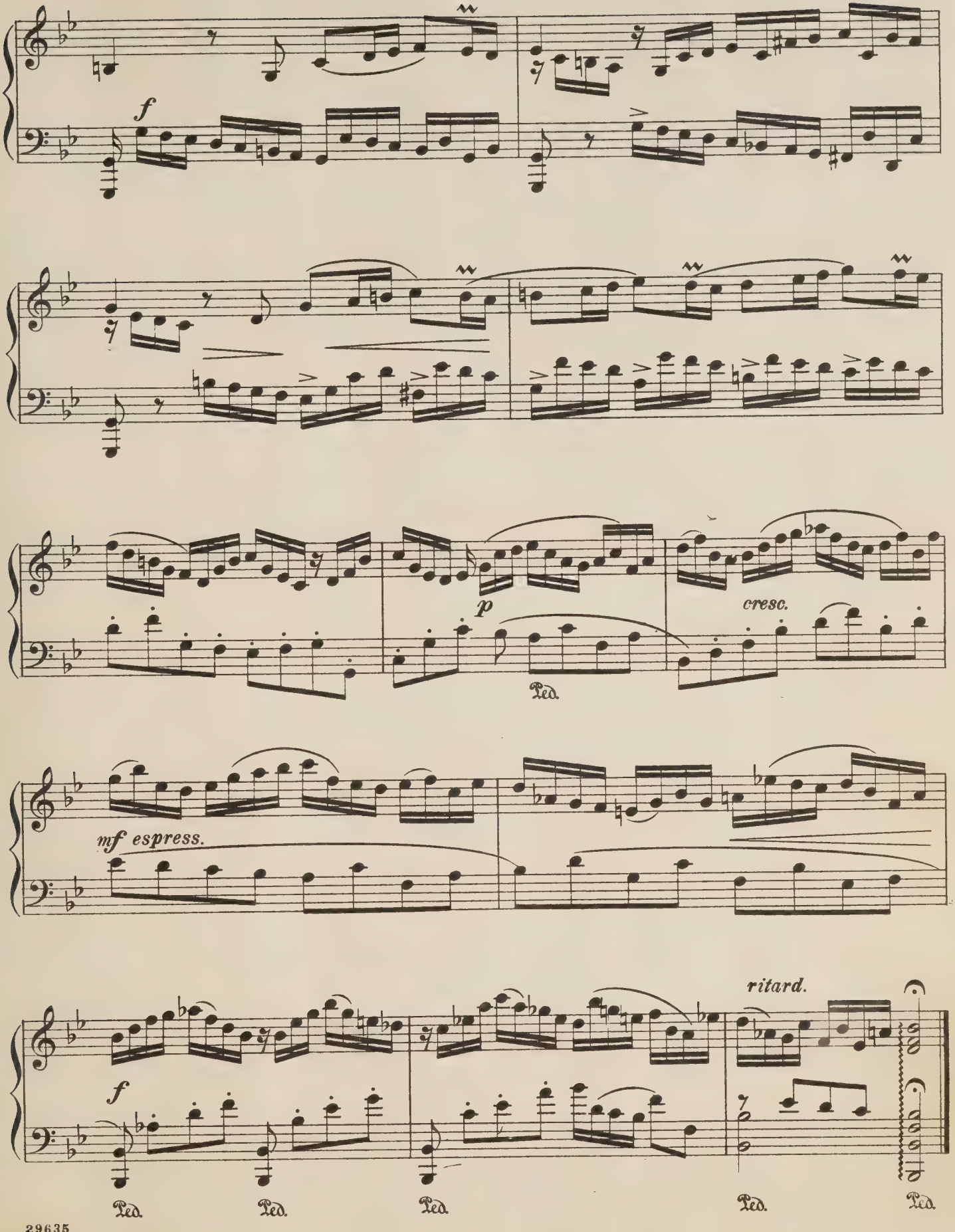

f
p
cresc.
Ped.
Ped.
tr
f p espress.
cresc.


ritard.
cresc.
Ped.
Ped.
in tempo
f grandioso
Ped.
Ped.
ritard. molto
ff
Allemande
Allegro (♩ = 126)
mf martellato
Ped.
Ped.
cresc.
f
Ped.
Ped.
p
cresc.

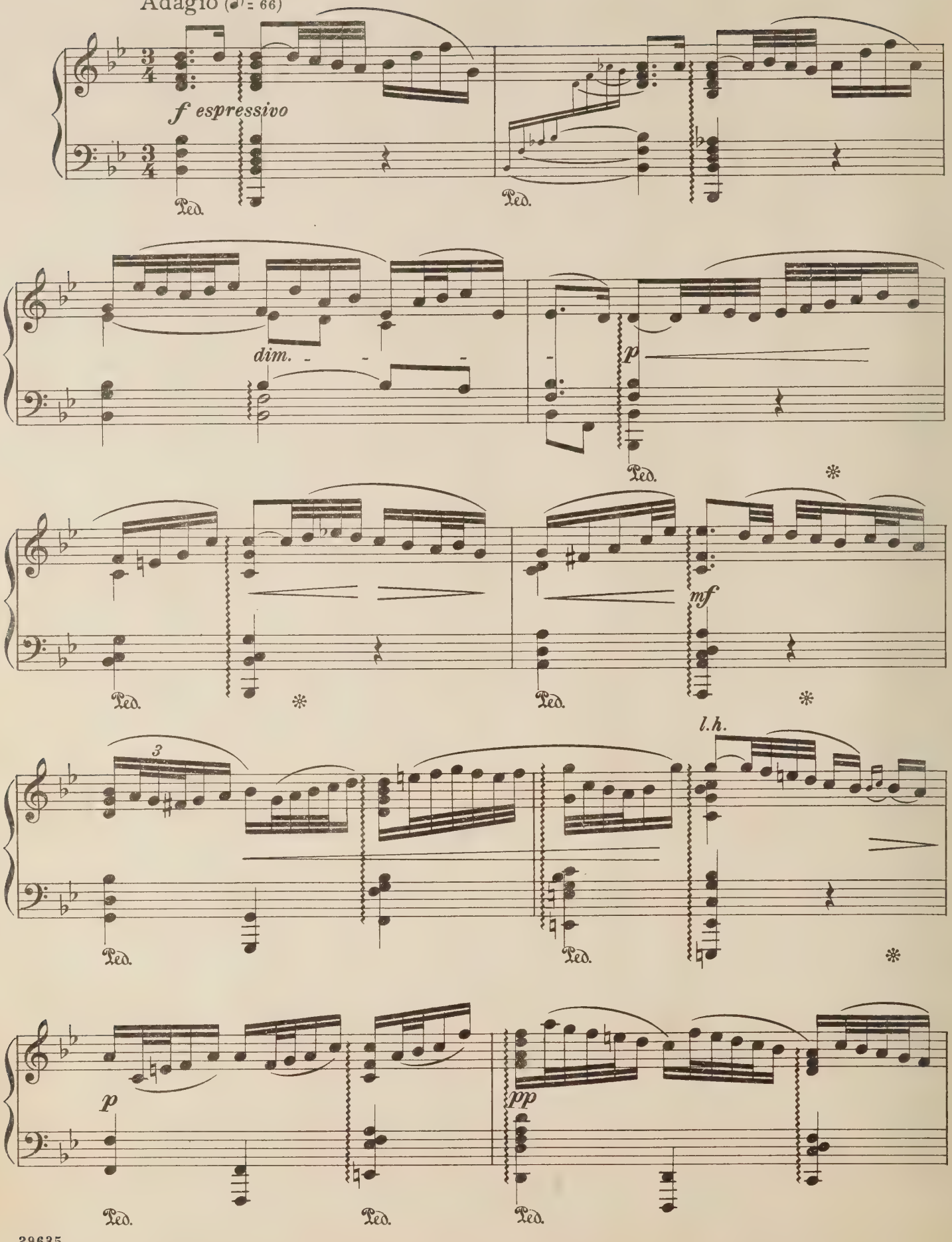

f
p
f
p
f
p
f

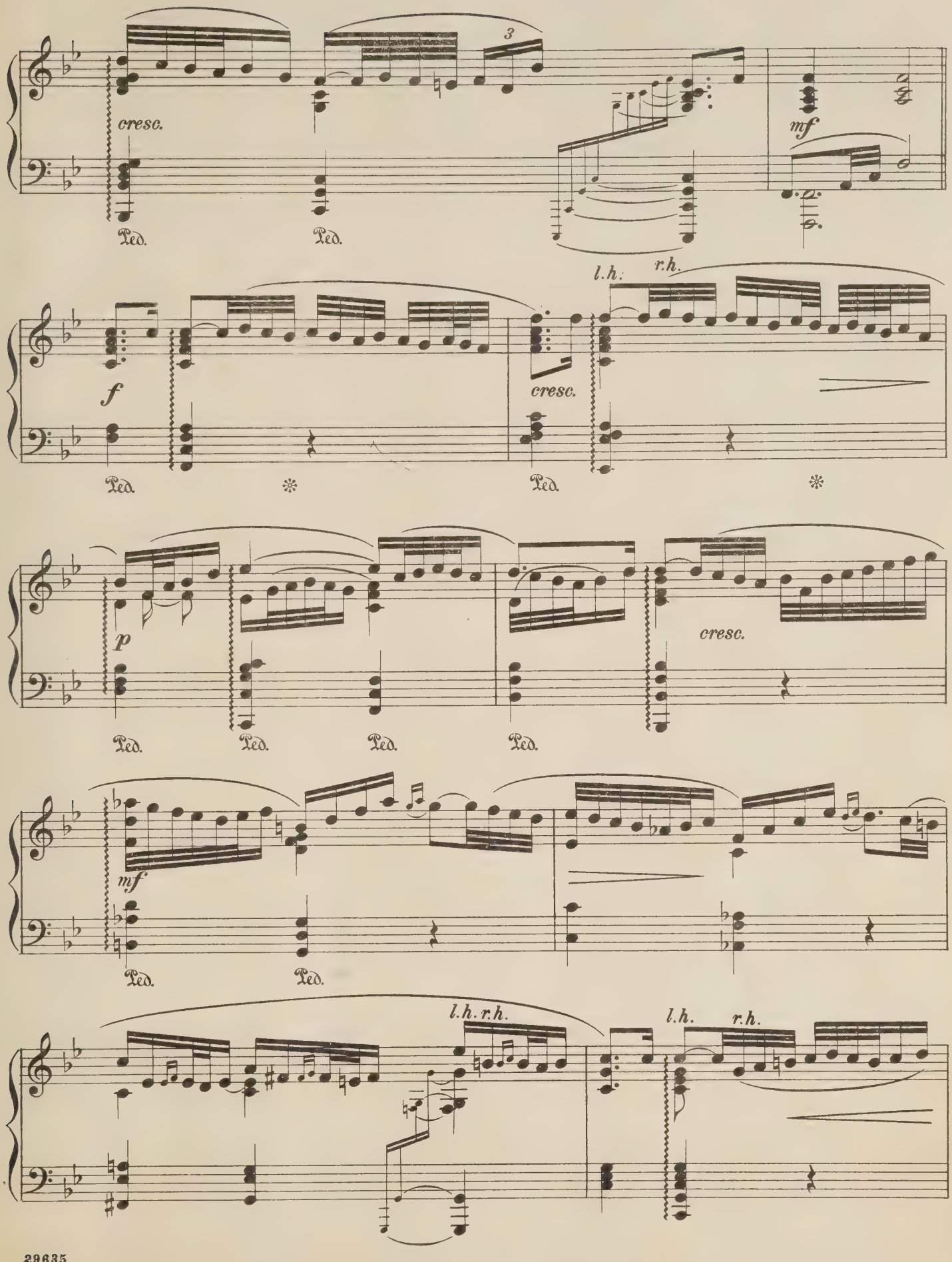

poco rit.
p
p
Ped.
Ped.
mf
f
p
Ped.
f
p
f
p
Ped.
Ped.

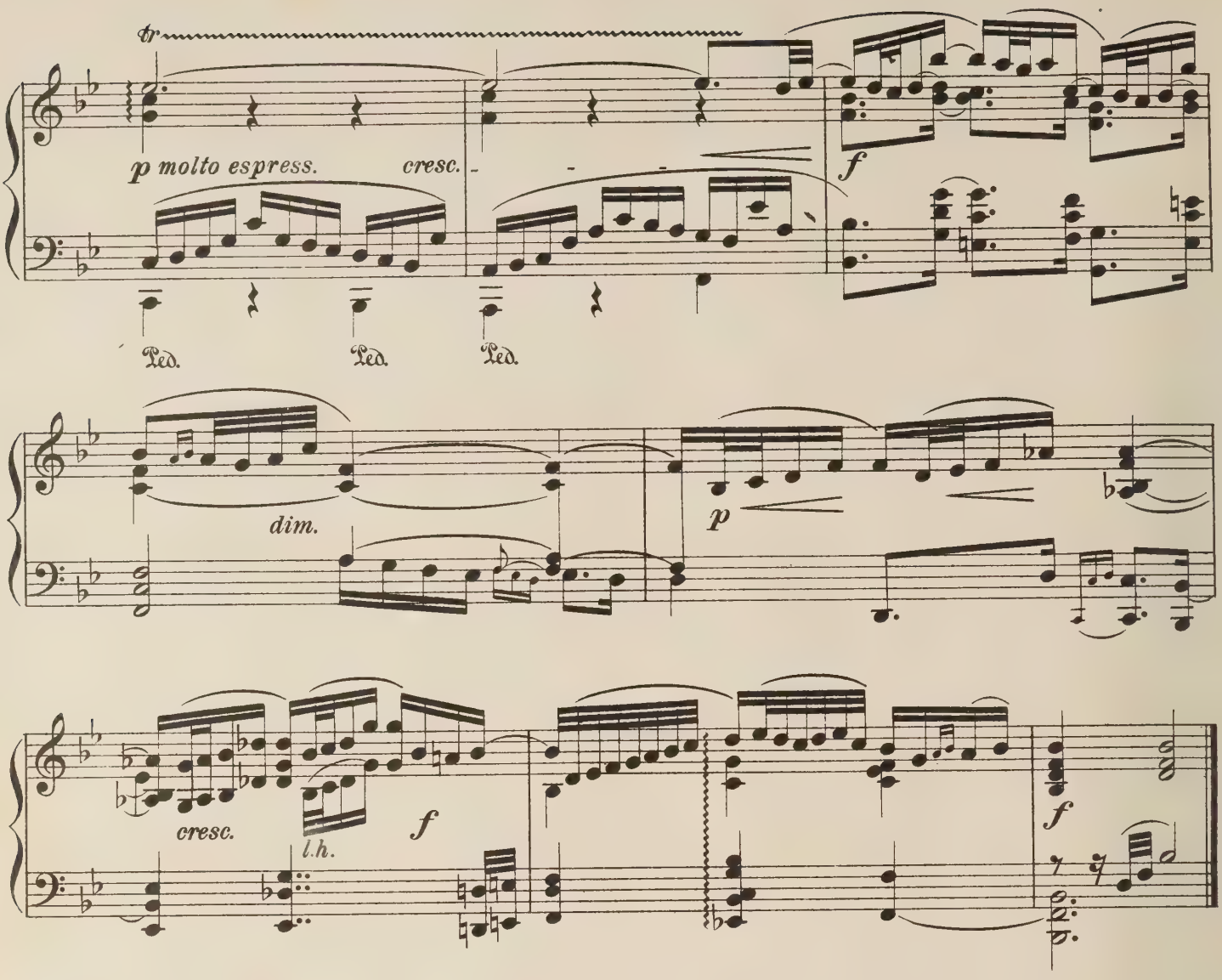

f
p
cresc.
Ped.
mf espress.
f
ritard.
Ped.
Ped.
Ped.
Ped.
Ped.

Sarabande

Adagio (♪ = 66)

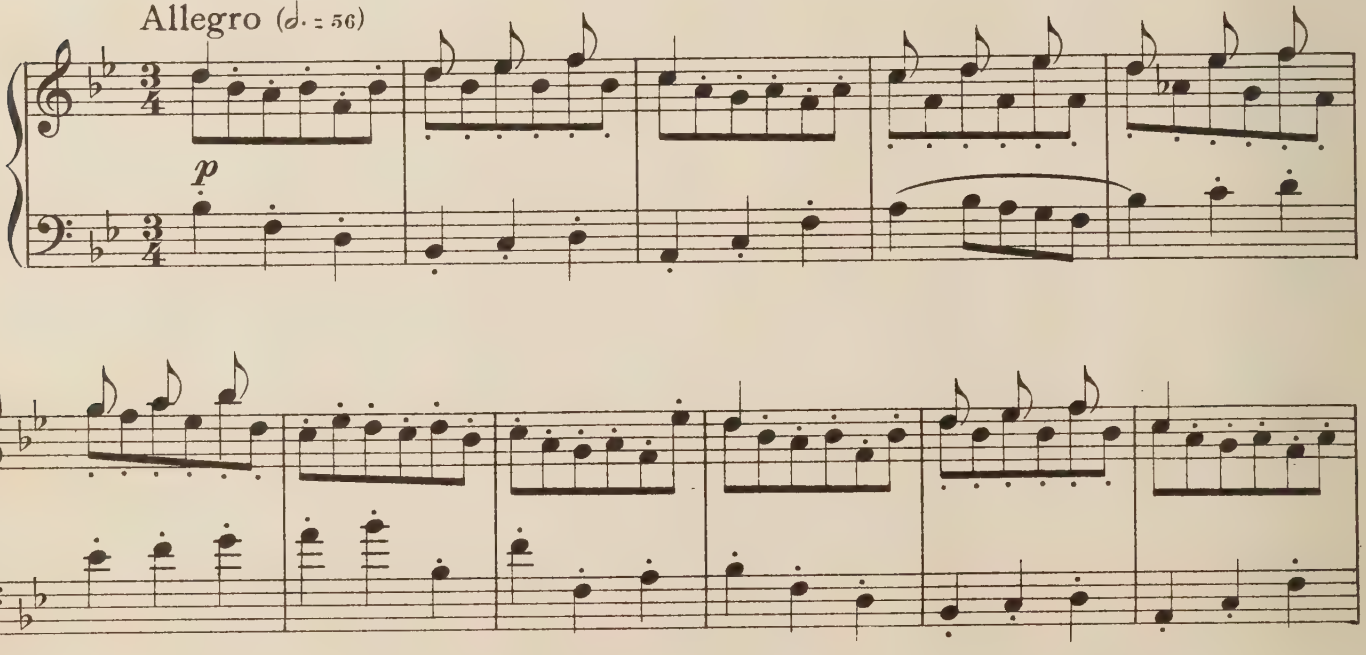


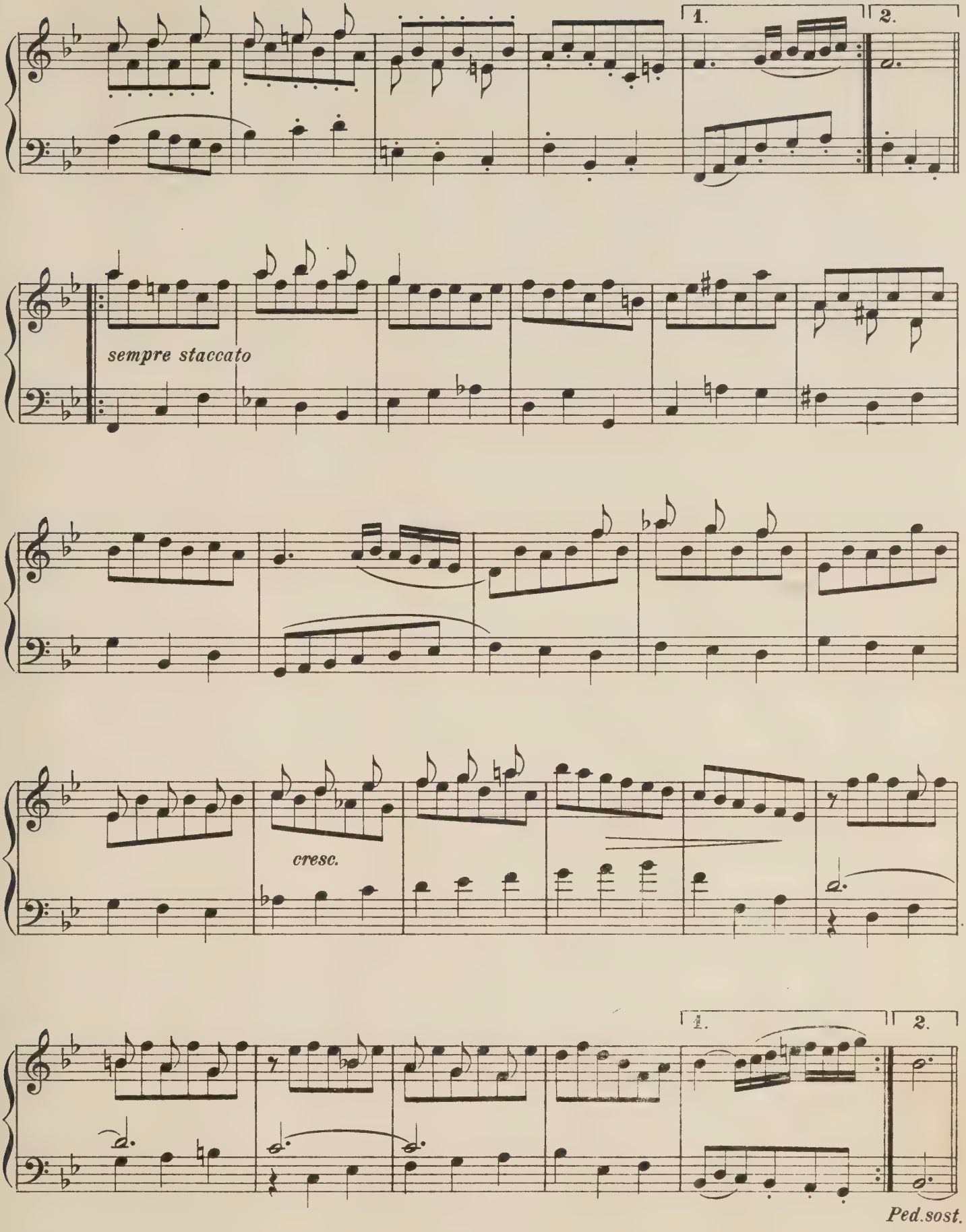

cresc.
3
mf
Ped.
Ped.
f
l.h.
r.h.
cresc.
Ped.
Ped.
p
cresc.
Ped.
Ped.
Ped.
Ped.
mf
Ped.
Ped.
l.h. r.h.
l.h.
r.h.



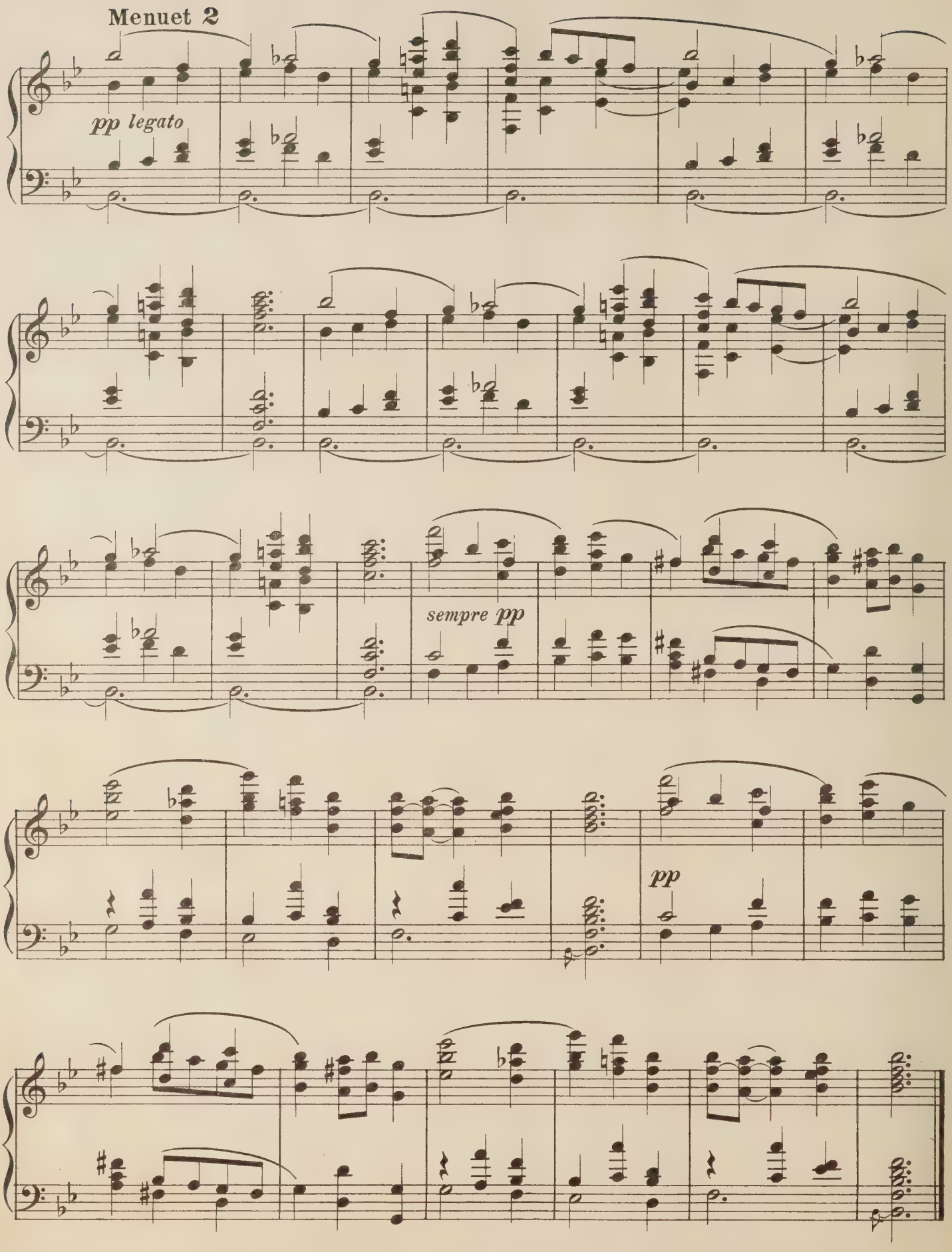
Menuet 1

Allegro (♩. = 56)



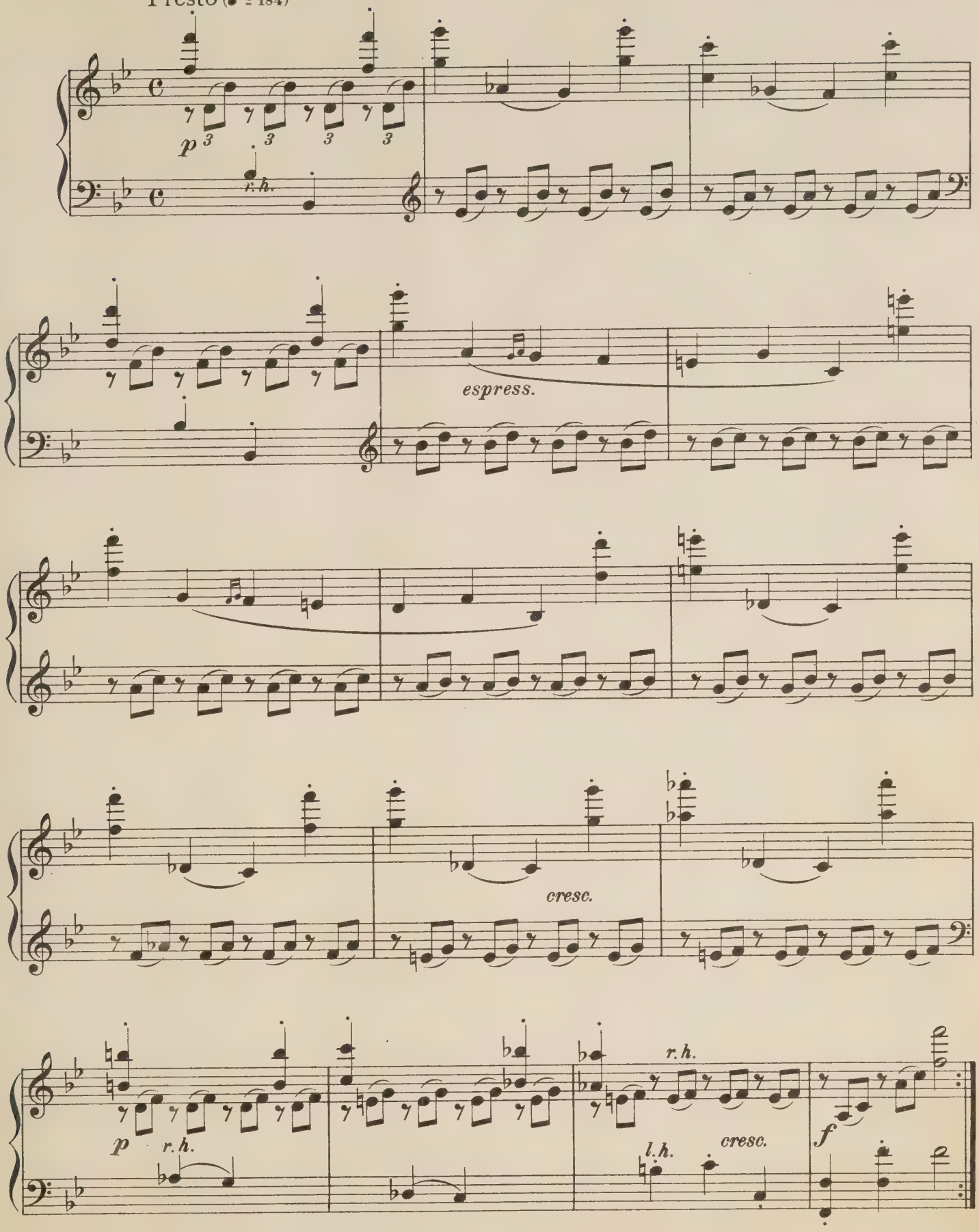

1.
2.
sempre staccato
cresc.
1.
2.
Ped.sost.

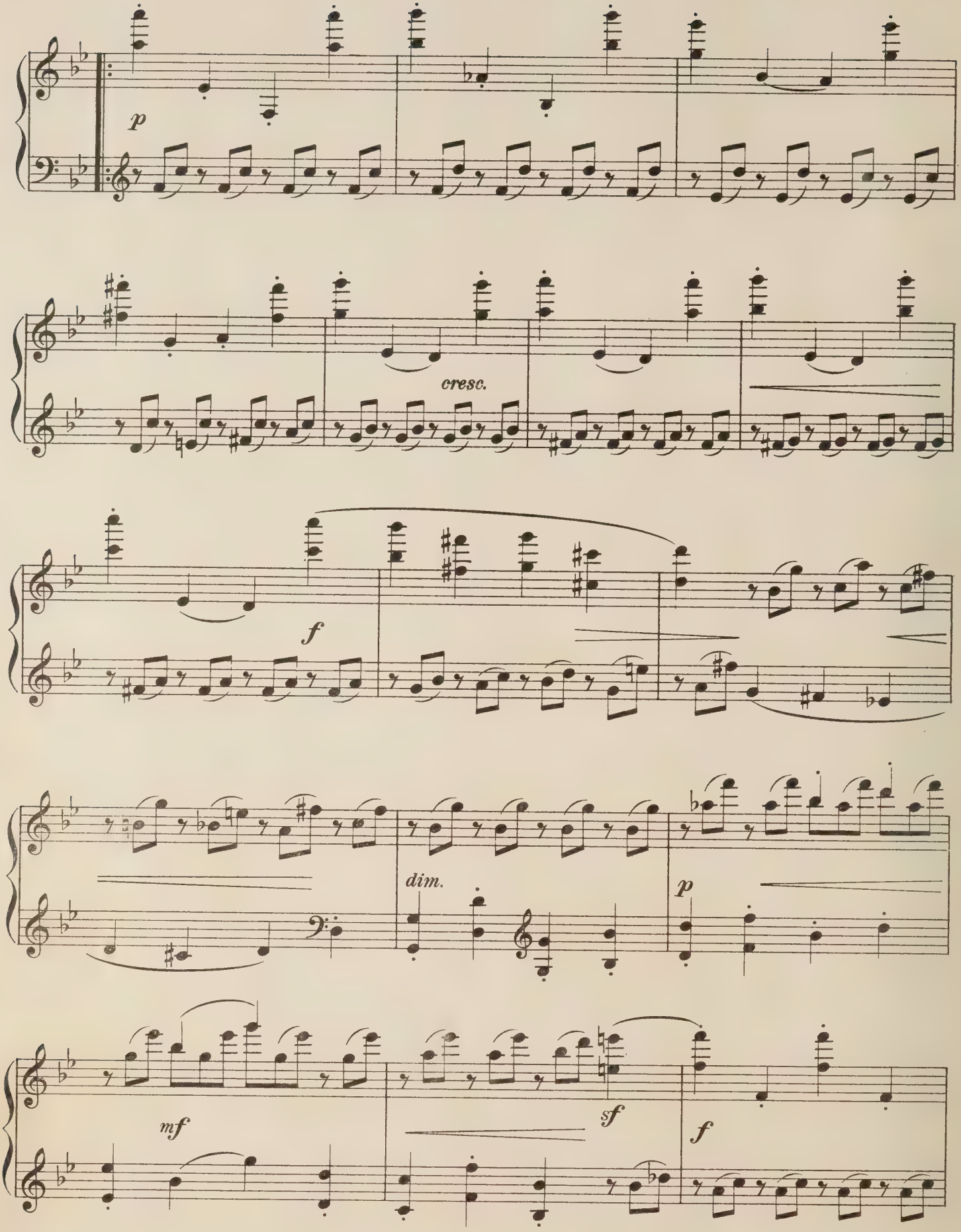
Menuet 2

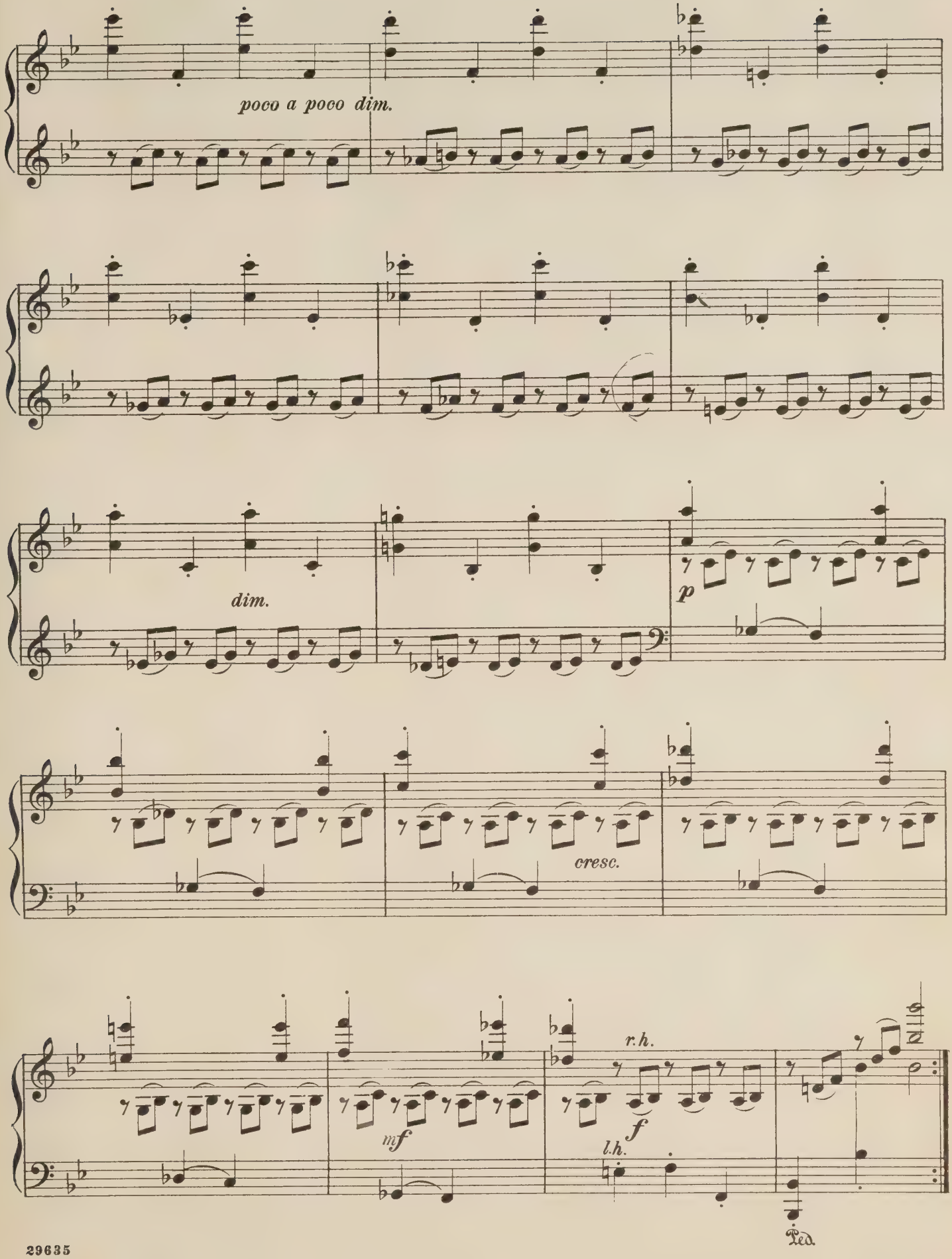


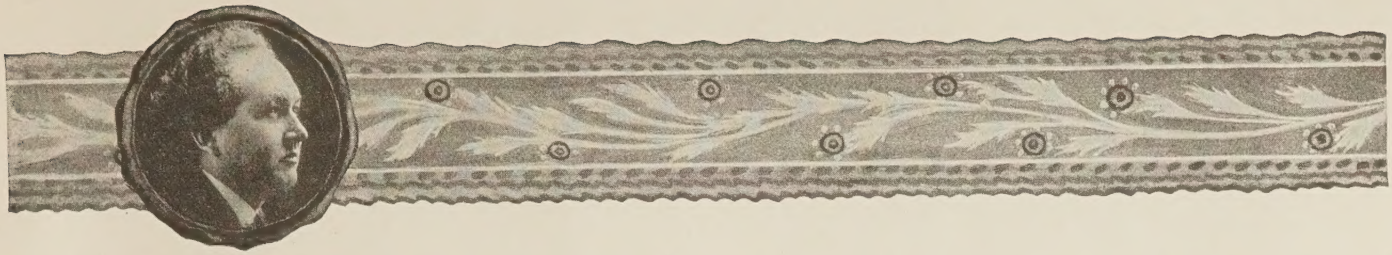
Gigue

Presto (♩ = 184)




p
cresc.
f
dim.
p
mf
sf
f


poco a poco dim.
dim.
p
cresc.
mf
r.h.
f
l.h.
Ped.



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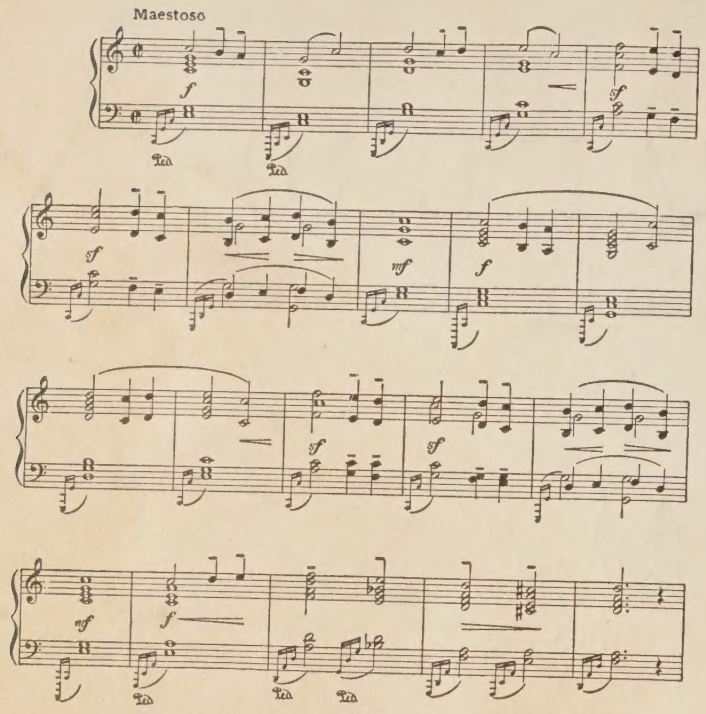

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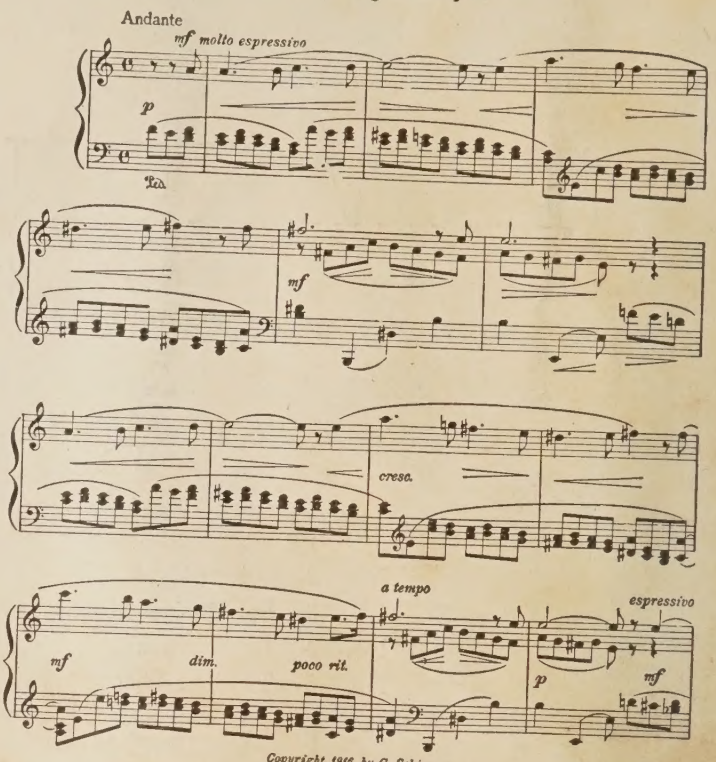
Al de Jonge Luijde



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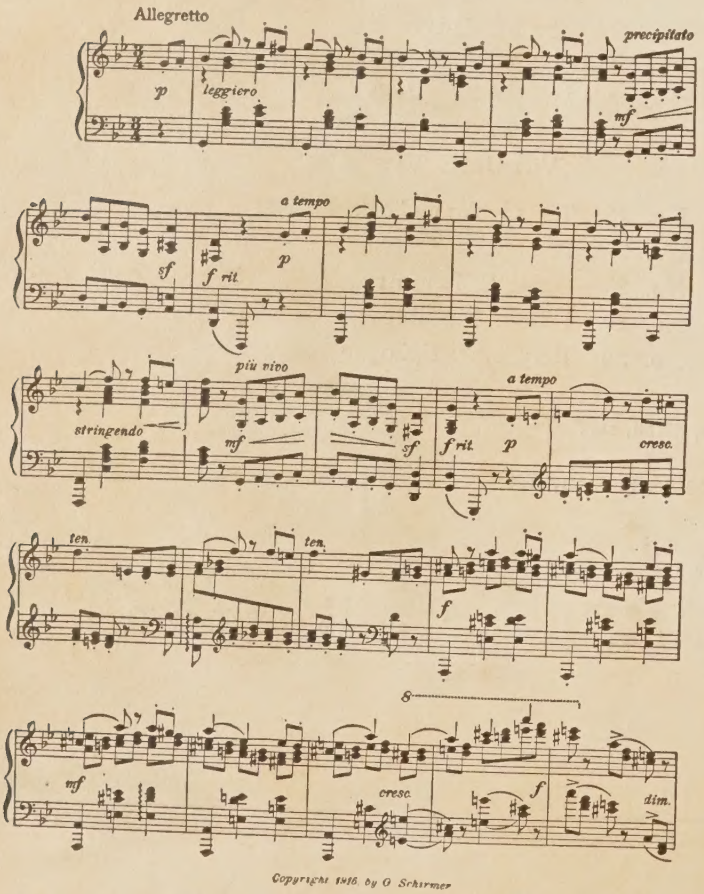
Vader Lief Kreeg Moeder Lief



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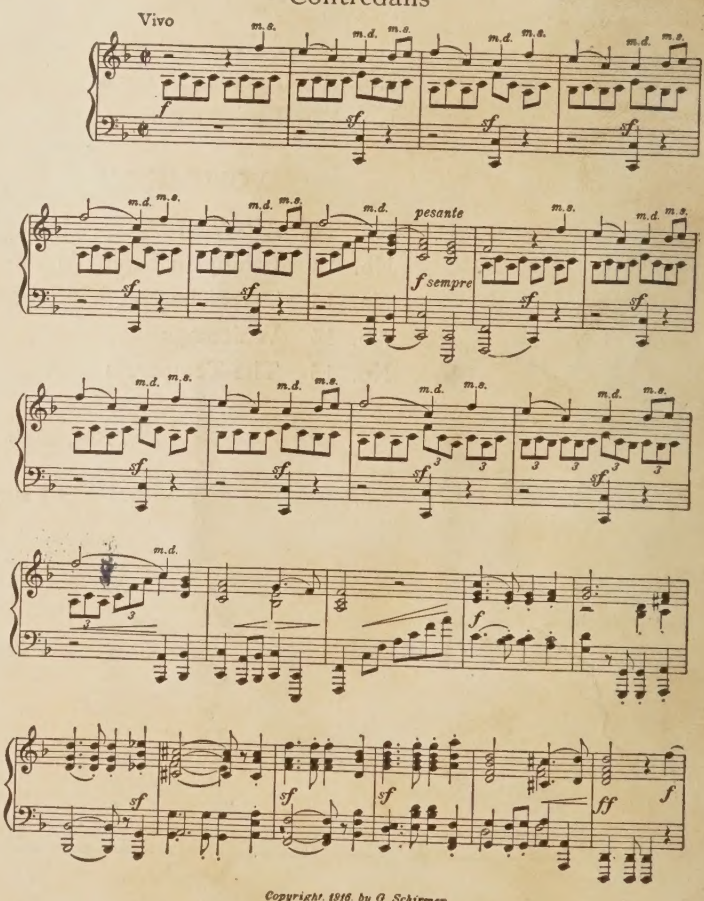

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